including statues and jewels, to the cathedral of Notre Dame in that city. When he died on the 3rd of September 1474, he bequeathed his numerous official posts, together with his considerable fortune, to his son.

In this small scrap of parchment, then, bearing eight lines of writing, there are brought into conjunction five important personages of the time, each depicting in his career many facets of the period of transition through which France was passing. No less does the matter of the document, restricted though it is to a single small financial transaction, suggest the struggle of a country to become a nation through centralization of the governing power.

Camilla Hay Giles

John Owen’s Epigrammata

John Owen lived in England and wrote Latin epigrams, a literary form in vogue during the early seventeenth century. Within 33 that period his Epigrammata ... Libri Decem went through numerous editions on both English and continental presses. They were likewise translated into German, French, and English, one of the latter versions, by Robert Hayman, was prepared in “Bristols-Hope in Britaniola, anciently called New-found-land.” The reputation that once included two continents has since declined, commensurate perhaps with the reduced esteem in which the Latin language and the epigram are held. Even in his own day there were detractors—Ben Jonson, for example: “Owen is a pure Pedanticke Schoolmaster sweeping his living from the Posteriors of little children, and hath no things good in him, his Epigrams being bare narrations.” On any occasion when his works now receive mention, they are dismissed always briefly, often erroneously.

The obscurity into which the works themselves have fallen has blurred also the facts regarding their publication and relation one to another, as an examination of the entries in the Short-Title Catalogue should perhaps sufficiently demonstrate. It is proposed to survey the editions of the Epigrammata printed in England between 1606 and 1633, since it is in this period and in these editions that the bibliographical problems arise. But before the survey is undertaken it will be convenient to establish certain terms of reference.

The Libri Decem were not sold as separate volumes, but as four: three volumes composed of three books each, and one of one. Consequently the term ‘volume’ will here be used for any of the four different parts; technically this is correct because they
eventually do comprise an entire work. 'Book' will refer to any of the
ten parts, among which there will be
no need for finer distinctions. The
volumes, three of which are headed
Epigrammatum ... Libri Tres and one Epigrammatum ... Libri Singula-
ris, may be identified by the dedi-
catory phrases which regularly appear
on the title-pages: Ad D. Mariam
Neville, Ad Heuriciam Principem, Ad
Tres Mecenate, each containing
three books, and Ad D. Arabellam
Stuart, containing one book.
Ad D. Mariam Neville, Owen's
coldest work, was printed in 1606, al-
though this date has seldom been
recognized, at least in recent years.
It was entered in the Stationers' Regis-
ter \(^*\) for 1604, and the title-page
of the only copy at present recorded,
in the Harvard College Library, reads:

EPGRAMMA - / TVM LIBRI / TRES.
/ Autore Ioanne Owen Bri - tanno, Neuti
/ Collegii / Oxoniensis super / Societo. / [ornament: birds and foliation] / LON-
/ DINI. / Apud Ioannem Windet, Sumptu-
/ bus / SUMNIS Wateroulli. / 1606.

A second and then a third edition soon
followed in 1607, the same year in
which Ad D. Arabellam Stuart was
first published. During the next four
years neither of these volumes was
reissued in England, nor was any new
work by Owen printed. In 1612,
however, there was a revival of activ-
ity, when four volumes by Owen came
from the presses. Ad Heuriciam
Principem and Ad Tres Mecenate
both had their first editions in this
year; Ad D. Mariam Neville reached
its fourth edition; Ad D. Arabellam
Stuart, its second.

*Arber, III, 325.

Simon Waterson published all the
London editions of Owen's Epigram-
ma, employing different printers
from year to year, after the custom of
the time. John Windet and Hum-
phrey Lownes were responsible for
the earlier editions. The work in
1612 was divided between Nicholas
Otes, who obtained the two new
volumes, and John Legate, who had
the two old ones. Apparently Water-
son took special care to ensure that all
the parts would present a uniform
appearance: the duodecimo size, a
nearly identical typography, and,
within each of the four volumes, the
retention of both an individual title-
page and the independent numbering
of the books all contribute to the
correspondence between the parts
printed by Otes and those by Legate.
Consequently the four could be sold
in various combinations without sean-
ing incongruous. Waterson, one may
surmise, assumed that those already
owning the older volumes would want
to purchase only the two just issued;
others would wish to obtain all four.
Ad D. Mariam Neville and Ad D.
Arabellam Stuart, with continuous
signatures, share one gathering in such
a way that they had to be bought
together. Ad Heuriciam Principem
and Ad Tres Mecenate have separate
signatures and, because of the method
of imposition, could have been sold
singly. For those who bought all four
volumes there was added on CXX of Ad
Tres Mecenate, an integral part of
the final gathering, a general title-page
reading as follows:

Epigrammatum / IOANNIS / OWEN
/ CAMBRO-BRITANNI, / OXONIIIN-
/SIS, / Collegii B. Mattae, (quod vulgò
/ Novant volonum) super Societ. / Qui
This general title-page may still be seen in situ in copies at Harvard and the Folger, while a second copy at the Folger has the title-page transferred to its logical position at the head of all four volumes bound together.  

After 1612 there were few changes made in the text of the Epigrammata . . . Libri Decem, so that even though technically these four are linked books, they might also be regarded as the first collected edition. Ad Heuriam Principes and Ad Tres Mecenate must have sold more rapidly than the two earlier volumes because in 1618 they had a second edition, for which the same printer, Okes, closely copied the first in typography, in duodecimo imposition, and in the quality of paper.  

4In the Folger copy containing the title-page still in situ the C signatures of Ad Heuriam Principes and Ad Tres Mecenate were interchanged by the binder, so the title-page appears to belong with the former rather than with the latter volume.  

The two Folger copies exhibit two different settings of signature A of Ad Tres Mecenate, identified by the presence of two ornaments on Arxiv in the copy which has the general title-page still in situ and only one ornament on the corresponding page of the copy in which the title-page has been transferred to the beginning. Also the Folger copy with the title-page in situ has a quire inserted between the parenthesis and the word "etiam" in line 6, this is absent in the copy with the transferred title-page. The Harvard copy appears to agree with the Folger in situ copy both with respect to the setting of signature A and in the spacing of line 6.  

I am very grateful to Dr James G. McMullan for information concerning the Folger copies.  

1In this case also making the signatures of 1618 could therefore be bound with copies of Ad D. Mariani Neville and Ad D. Arabellam Stuart remaining from 1612. The general title-page was presumably omitted in 1618. In one surviving copy, at least, the only leaf not occupied by the text, F12 of Ad Tres Mecenate, is blank. The Epigrammata . . . Libri Decem were wholly reprinted in 1622 and again in 1633, in the first instance by Okes and in the second by Augustine Mathewes. Although in design the 1633 setting shows a departure from the earlier ones, the general format appears unchanged. A title-page for each of the volumes and the numbering of the books within these four were features still retained; it is in no way a linked book, however. In 1633, also, an engraved general title-page was added, which has two misleading statements. The entire Libri Decem, it is implied, had reached a sixth edition, but this claim describes only Ad D. Mariani Neville. Moreover, the date given is 1634, but the four title-pages to the volumes all carry 1633.  

A more important innovation, however, is the tacit addition, beginning on Kio, of a mysterious 'eleventh' book, with its title-page reading as follows:


Its addition in 1633, eleven years after Owen's death, the lack of an author's name on the title-page, and the general...

The spread in popularity of Owen's epigrams from England to the continent has already been noted. The earliest edition of the Libri Decem thus far traced which contains this 'eleventh' book is one of Leipzig of 1626, published by the heirs of Thomas Schöffer, with a repetition in the numbering of the Monosticha epigrams (i.e., 90, 143) identical with that found in the English printing. Subsequent continental editions appear regularly to include the Monosticha, and with the same repetition. It is in connection with an Elzevir edition of 1628 that Williams gives the following explanation of the source of the book spuriously credited to Owen:

Dans l'édition elzevérienne de 1628, et dans toutes celles qui suivent, on a insert au milieu du volume (pp. 141-160), et sans en avertir le lecteur, toute une série d'épigrammes qui ne sont point d'Owen. Ces pièces, qui peuvent compter parmi les meilleures du recueil, sont au nombre de 128, et portent ici le titre assez inexplicable de Monosticha quarum ethica et politica veterum superatim. Elles sont textuellement tirées des Distichia de moribus d'un jeune prêtre italien, Michel Verino, mort en 1514 à l'âge de dix-neuf ans...

Because of this duplication of numbers, some writers have actually mentioned a 'twelfth' book.

A bibliography of Williams, Les Elegodes (Brussels, 1861), p. 78, Verino, it may be noted, seems to have died in 1548 rather than 1574, at an age even more tender than that indicated.

The Epigrammata . . . Libri Decem continued to be published and translated in England and on the continent throughout the seventeenth century. Thereafter, while largely without honor in his own country, Owen enjoyed an astonishing number of continental printings, at least through the eighteenth century, with an occasional revival even in the nineteenth. The answers to the basic problems of the text are, however, to be found in the early editions here discussed.

John J. Emck

An early attribution of the Monosticha to Verino is to be found in the edition of the Diano Canova by Christianus Daunius (Zwicke, 1673, p. 245). The relation of the Monosticha to Owen and to Verino's acknowledged works is discussed in some detail by W. H. D. Harling, De Epigrammata van Joannes Owenus, Bibliographische Adoerariu, III (1867-77), 50-59.

A statement in the Dictionary of National Biography that the Monosticha is appended to the Liber Singularis of 1659 may be taken as further evidence of the confusion which has attended the recording of Owen's works. A survey of copies at the British Museum, the Bodleian, the Folger, and the Huntington, together with those at Harvard, gives upon the 1659 edition as the first printed in England to include this spurious section. I am very grateful to the Keepers of Printed Books at the British Museum and the Bodleian for information regarding copies in their charge and to Mr William A. Jackson for examining copies at the Huntington.

Two of these may be mentioned here as indicative of the persistence of his popularity: an edition published at Cologne in 1706, edidito nova catholica, ab omnium auctoribus, & pious autem officinam expurgata, and a two-volume edition, prioribus adiunctis, longaque emendationibus by A. A. Renouard, published in Paris in the year 1111 of the Republic, of which Harvard has one of twelve copies on large paper.
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